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IN "Beyond the Gates" (Houghton, Mifflin & Co., Boston) Elizabeth Stuart Phelps indulges in an audacious flight of fancy to the Christian Elysium, and contrives to depict the possible experiences of a soul after death with much literary skill and frequent touches of pathos.

"GATHERINGS from an Artist's Portfolio in Rome," by Jas. E. Freeman (Roberts Brothers, Boston), is a collection of gossip articles about all sorts of artistic odds and ends. It represents the lazy, genial, half-dandy, half-Bohemian, and, in most cases, wholly incompetent artist life which furnished playwrights and novelists of the last generation with heroes. There are, no doubt, still many readers who read to kill time, and call it culture, and these will find the book as interesting as they care that a book should be.

H. LAUNETTE, of Paris, has issued as a volume of his artistic library, "Une Journée d'Enfant," a series of charming designs by Adrien Marie, illustrating all the incidents of the daily life of a very young child from its waking in the morning to its going to sleep in the evening. Mlle. Bébé is shown in a hundred poses, graceful, capricious and ridiculous. She is being washed, making her toilet, taking her breakfast, going out for a walk, teasing the cat, and so on, without ceasing, till night overtakes her. The pictures are reproductions, by the actinic process, of sepia drawings, and have some merit as works of art, even apart from the humorous fancy displayed in them. The volume is very handsomely gotten up, and would make a charming holiday present. It is to be had of J. W. Bouton.

IT will be well if the present art movement brings out many such books as Ashenhurst's "Design in Textile Fabrics" (Cassell & Co., New York), and still better if it creates a large class of readers for them. This small volume gives a very thorough and comprehensive account of the structure of various kinds of textures, woollens, silk, satin, crape, velvet, and so on, and of the principles which govern the application of ornament to them. It is, therefore, calculated to be of the greatest service, not only to designers, but also to all who would know something definite about the production of the figured stuffs which they wear or with which they decorate their rooms. It is written in a plain and clear style, such as might be expected from a man who thoroughly understands his subject, and is illustrated with a considerable number of cuts, which answer their purpose, and with ten colored plates, which might easily have been made more attractive.

THE last volume of the Great Artists' Series (Scribner & Welford, New York) is devoted to Watteau, who, not many years ago, would have been ranked with the little masters and not with the great. To-day his fame is so well established that no one will question the propriety of giving him a place in this series. His power over light and color is incontestable, and he has always been celebrated for the grace of his compositions. It is doubtful, though, whether his modern fame is due more to the appreciation by artists and connoisseurs of these artistic qualities or to the general return to the gay and somewhat foolish tastes of his period, which the world is now experiencing. Questionable as these were in certain ways, they were better and even nobler than our modern no taste at all; and after having suffered from the priggishness of a generation or two, it is only fair that Watteau and much that he represents should again come into fashion. This book is about half biographical and half critical, and is made up in part of quotations from Léon Dumont and others. It is as readable as a story.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 302—"Wild Geranium"—is the ninth of the series of wild-flower designs for dessert plates to be outlined and painted in flat colors. Make the leaves a medium green, stems lighter green, buds, calyx of flowers and seed-vessels light green (mix brown-green, emerald-green and a little apple-green for the leaves, and add more apple-green for the stems and buds). The flowers are light rose-purple (add a little purple No. 2 to carmine), pistils green with yellow-green tip, stamens pale green with brown-green tips. Vein the petals of the flower with fine lines of purple No. 2. When dry take out the veins of the leaves and the stamens of the flowers with a sharp point, and paint them light green. For the background use chromium water-green or else add a little flux to deep green.

PLATE 303.—Two simple conventional designs for candle sconces in repoussé brass. These are the first of a series of designs for hammered metal, furnished by advanced pupils of the Woman's Institute of Technical Design in Fifth Avenue. One half of each design is represented as it appears worked, and the other half unworked—a feature which will be of material service to those who are trying to work without other instruction than that gained by reading and observation. The first design, a pair of cockatoos, though elementary in subject and detail, is quite effective when well worked. Take a piece of sheet brass about twelve inches in length and four and one-fourth inches in width, and, after affixing the metal with screws to a working board of soft pine, carefully trace the design upon it—a beginner should do this with transfer paper—and it is then ready to hammer. First, outline the entire figure with a medium tracing tool, hammering lightly, evenly, and with great care. After the outlining is well done, lay in the background to the line dividing the body of the piece from the extension with a fine matting tool. The extension beyond the ground worked must be carefully bent at a right angle to it, and a socket to receive the candle must be placed at the point indicated. Then polish till brilliant, and make perforations at the top for hanging. The services of a metal worker will be necessary to turn the edges, solder and straighten. A tin worker will do the work well and cheaply. The second design, representing a pair of dolphins, should be treated the same as the first. These designs are also applicable to small panels.

PLATE 304.—Fourteenth century Moorish ornament from bas-reliefs at the Alhambra in the Hall of the Ambassadors and the Hall of the Two Sisters.

PLATE 305.—Two bishops' mitres, fine examples of twelfth-century French ecclesiastical embroidery. The upper one belonged to Philippe de Dreux, Bishop of Beauvais in 1175, and is preserved in the Beauvais Archaeological Museum. The lower one was worn by the famous Thomas à Becket, and is now one of the treasures of the Cathedral of Sens.

PLATE 306 gives the second four of a series of sixteen doily designs from the Royal School of Art Needlework at South Kensington. Work them on linen with fine crewel or split filling silk, either in outline or in solid Kensington stitch, natural colors. The designs of this series will also serve for pen-drawing on linen.

PLATE 307 is a fan design from South Kensington, strawberry vines with leaves, flowers and fruit. It should be done with fine silk on satin, in solid embroidery, natural colors. It will look well on cream-white, pink, light-blue or a delicate lavender. The border may be done in fine gold cordonnet, or in silk of a shade harmonizing with the color selected for the fan. Though specially intended for embroidery, the design will serve equally well for painting.

PLATE 308 is a design from South Kensington for the cover of a Christmas card-box. It should be done in silks, natural colors, either in outline or solid and outlined with gold. Make

the berries red, leaves and leaf stems green, stalks wood-brown, vase, border and lettering gold and scroll scarlet. Silk, satin or sateen may be used, and the design will look well on cream-white or a delicate olive. If cheapness is desirable, a fine grayish linen will serve, and yellow silk may be substituted for the gold cordonnet. This design may also be painted with pleasing effect.

TREATMENT OF THE FIGURE DESIGNS.

THE charming design on page 13 (a child on a vine branch pressing a bunch of grapes) may be painted either the size there given, or it may be enlarged twice or even three times. If used for painting upon canvas for a single panel screen, the larger size is best. A very beautiful picture for framing may be made by enlarging it twice, that is to say, making all the proportions exactly double the size given. For painting on a plaque or on brass, the design may be used without enlarging, which is after all more convenient for a great many who prefer to trace the outline and transfer the drawing. The scheme of color to be observed is as follows, whether oils or mineral colors are used: The whole tone of the picture is rather rich, and it is not to be painted in too high a key. The background is blue, representing sky, and is deeper overhead, growing warmer and lighter toward the bottom; this gradation should be almost imperceptible, the darker melting into the lighter tones, just as in nature. The vine upon which the child is standing is of a rich brown, gray in the lights; the leaves are a bright warm green, and the grapes reddish purple with gold lights playing through them. The tone of the child's flesh must not be too fair, but rather warm, suggesting the color of ivory rather than milk. His hair is a light golden brown, not yellow or straw-color, and the drapery is pink, light and warm in tone. For painting this design in oil colors, if enlarged in size, canvas is preferable, but for smaller pictures wooden panels or mill-board may be used advantageously where a fine finish is desired. First draw in the design with charcoal, and then outline the drawing with burnt-Sienna or light red and turpentine, putting in all the shadows in simple masses. Then lay in the background, using cobalt, madder-lake, light-cadmium (Schönfeldt's), white and black. Put the paint on heavily with flat bristle brushes. It is always well to use plenty of pigment, as this when dry can be scraped down with a palette knife or old razor, removing inequalities, and thus producing a beautiful texture for successive paintings. Lay in the general tone of the vine with raw-umber, ivory-black, burnt-Sienna, and white, then touch in the lights sharply with ivory-black, yellow-ochre, vermilion, cobalt and white; the deepest accents are made with burnt-Sienna and black. For the leaves and tendrils use Schönfeldt's light zinnobergreen, toned with vermilion, cadmium, white, and ivory-black. The grapes are painted with madder-lake, cobalt, black, yellow-ochre and white for the general tone, adding raw-umber in the half tints. The highest lights should be bright and golden; paint them with cadmium, madder-lake, raw-umber and cobalt. The reflected lights are reddish, and give color to the whole. The flesh of the child should be laid in first in two simple masses of light and shade, choosing a medium tint for the first painting, and reserving the details, highest lights, and deepest accents to be put on afterward. For the general tone of flesh use silver-white, yellow-ochre, light-red, madder-lake, raw-umber, and ivory-black. For the highest lights use yellow-ochre, vermilion, madder-lake, cobalt, and a very little black. For the deepest accents of shadow, use madder-lake, raw-umber, ivory-black, yellow-ochre, burnt-Sienna, and white when needed. Use small pointed sable brushes for finishing and putting in fine details.—Nos. 5 and 9 are good for this purpose. Paint the hair with raw-umber, light-red, yellow-ochre, ivory-black and white, adding a little cobalt in the half-tints and shadows. The pink drapery should be very delicate. Lay in a general tone with vermilion, madder-lake, yellow-ochre, and raw-umber. For the shadows use ivory-black, madder-lake, light-red, raw-umber, yellow-ochre, cobalt and white. The highest lights are put on simply with crisp touches, and must not be blended. Make them with vermilion, madder-lake, yellow-ochre, and ivory-black. When the picture is quite dry, varnish with Soehnée frère's French retouching varnish. If a gold background is preferred, and a gold ground is always effective in a plaque, paint in the ground with Williams's gold paint or Bessmer's. First paint a tone of yellow-ochre, raw-umber, black and white, and then, when dry, put the gold paint over this. It is better to finish the design before putting on the gold, and then soften the edges of the paint when they touch the background, as a hard line is always to be avoided. The gold should not be varnished, but only the parts that are painted in oil, and the varnish should be used carefully so as not to run over on the gilt.

This design would be very pretty, painted in monochrome, "en camaïeu," as it is so simple in its outlines and shading. For this, almost any color may be used. The best and easiest to use, however, are red-brown, sepia, dark-purple, and iron-violet. This is an excellent way for those without experience to begin, and with very little trouble a very good effect may be produced. If the design is to be fully colored, however, begin with the background, which is to be blue, as given in the scheme of color above. After the design is carefully sketched in and outlined with dark-red brown, proceed to wash the ground in lightly with sky-blue, making it darker overhead, growing lighter toward the lower edge. Lay the tint rapidly, using plenty of oil with the color, and blend with a medium-sized blender.

Next lay in the general tone of the figure, using ivory-yellow, and flesh-red No. 2, in the proportion of two thirds yellow to one third of the red, and make the tone of the complexion rather rich and warm. This painting should be done very quickly, care being taken also that it does not dry in parts before the whole tone is laid in and blended. Paint the shadows in the flesh with one third flesh-red No. 2, one third sky-blue, and one third ivory-black. Deepen the color in the cheeks and lips with dark red-brown, used carefully. For the hair, use sepia toned with black; do not blend the hair. The pink drapery is painted with carmine, shaded with a grayish tone made of carmine and ivory-black. Lay in the local tint first, so that it may be dry by the time you are ready to paint the shadow. Lay in the vine with dark brown No. 4, using ivory-black in the lighter parts, and for the leaves, which are of a warm rich green, use grass-green No. 5 with mixing yellow, and for the little tendrils and stems add jonquil-yellow. The grapes may be painted with dark purple or golden-violet, or iron-violet, shaded with black, may be used with red-brown in the half-tints. When it is necessary in finishing, the details may be stippled with a fine brush, especially in painting the smaller parts of the face. A gold background may be substituted for the blue, if preferred, and would be very decorative in effect.

The graceful composition on page 14 (three children playing with flowers) may be used with good effect as a decorative panel on canvas or wood, painted the same size there given; it may be enlarged twice or three times and adapted to a screen, or it would be very appropriate for the centre-piece of a closed fireplace in a handsomely furnished room. The general scheme of color to be used both for oil and mineral painting is as follows: Make the sky either gray or blue in tone, in either case darker at the top, growing lighter and warmer toward the lower part of the canvas. The tree behind the figures should be very light and rather gray in tone. The foreground greens (leaves of the plants and grass) should be much warmer in tone. The flowers on the right hand are warm creamy white, with large yellow centres, and the roses on the left side are pink; the flowers of the other plant are of a deeper tone of pink and colder in quality. The drapery under-

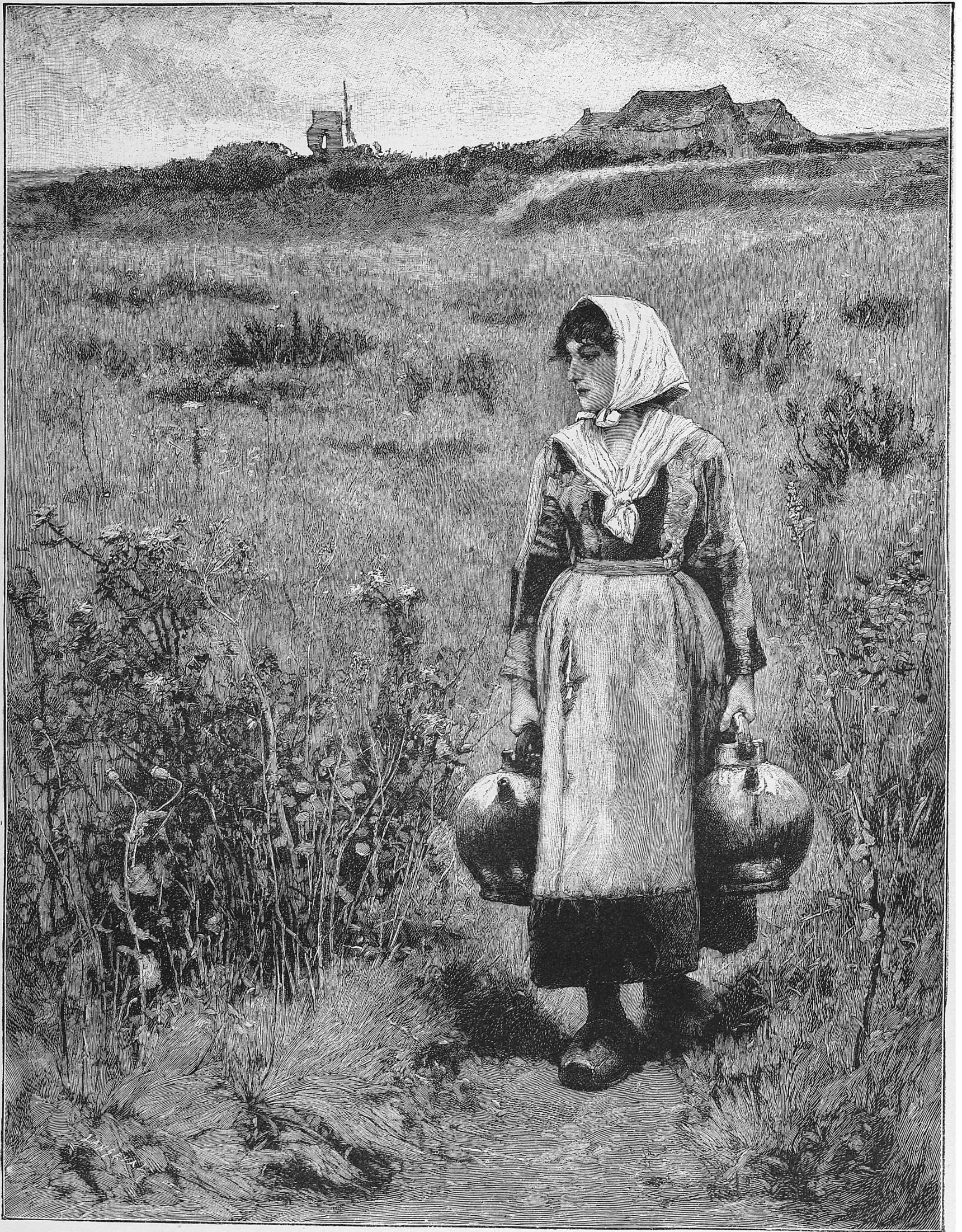
neath the figures is white, and the figures themselves are all to be painted on a high key of color, though the one whose back is turned is of a darker complexion than the others, and has black hair. The child with the flower is a very fair blonde with golden hair, and the one in shadow has hair of a warm reddish-brown tone, thus giving an agreeable variety of color to the composition as a whole. In beginning to paint this design in oil colors on canvas, the drawing should first be made in charcoal, and when perfectly correct, should be laid in with burnt-Sienna and turpentine, which, when dry, should be painted over heavily with the general tones, using poppy oil as a medium. When the first painting is dry it is scraped down with a palette knife, and is then ready for finishing. Begin by laying in the sky. If gray is preferred, use silver-white, yellow-ochre, cobalt, madder-lake, ivory-black and burnt-Sienna. Do not try to preserve the outlines of the foliage against the sky. Where the branches are so light and feathery, the sky is all painted in first, and when dry the foliage is painted over this, and softened where the tones meet. For the distant tree, use white, yellow-ochre, or Naples-yellow, cobalt, vermilion and ivory-black. The stems are painted with raw umber, black, white and madder-lake. The colors for the blue sky are given in the directions for the other design. Gold may be used as a background, if preferred, and would be very decorative in effect. The foreground foliage, which is warm and light in tone, may be painted with Schönfeldt's light zinnobergreen, toned with vermilion, ivory-black, cadmium and white. The darkest accents are made with Antwerp-blue, burnt-Sienna and black. The roses are warm in tone, and may be varied from light to darker shades. For these, use madder-lake, vermilion, yellow-ochre, black and white for the general tones, making the highest lights and most delicate roses with white, rose-madder, yellow-ochre and vermilion just toned with ivory-black. Put the lights on in sharp touches, and do not blend, as this gives a mussy look. Add raw-umber and cobalt in the half tones, and a very little burnt-Sienna when needed in the deepest accents. The white flowers are painted with white, yellow-ochre, raw-umber and cobalt for the general tone, adding black and burnt-Sienna in the shadows. The yellow centres are made with yellow-ochre, raw-umber and cobalt, with cadmium and white in the highest lights, and burnt-Sienna and black added for the deeper accents. The greens should be darker and colder in the leaves of this plant. The flesh tones of the children may be made with white, yellow-ochre, vermilion, madder-lake and raw-umber with a little black for the general tone, adding light red in the darker complexion. The shadows are made with raw-umber, vermilion, madder-lake, cobalt and ivory-black with burnt-Sienna, adding Indian-red for the darker flesh tone. The black hair is painted with ivory-black, burnt-Sienna, cobalt, yellow-ochre and white, making the lights cool and gray. For the brown hair use bone-brown, black, burnt-Sienna, cobalt and white. For the lights use yellow-ochre, raw-umber, burnt-Sienna, black and white. The golden hair is painted with yellow-ochre, raw-umber, and cobalt in the general tones, with ivory-black and a little burnt-Sienna added in the shadows. The lights, which are cool, are made with yellow-ochre, cobalt, black and white. Put the lights on last, with clean crisp touches, and do not attempt to blend or retouch. The white drapery is cooler in tone than the flowers, and must be laid in at first in a half-tint made with white, yellow-ochre, bone-brown and cobalt. Then add the deeper accents of shadow, for which use ivory-black, raw-umber, yellow-ochre, burnt-Sienna, cobalt and white. Put the light on last with broad and simple touches, using white, yellow-ochre, black and cobalt. The flowers in the foreground thrown carelessly down are white, as above, and light blue forget-me-nots. Paint the latter with Antwerp-blue, light-cadmium, madder-lake, and white. Be careful to keep the tones throughout harmonious. Use flat bristle brushes for laying in large masses of color, and finish off with finely-pointed sable brushes. When finished varnish with French retouching varnish.

In painting this design in mineral colors, it is understood that the scheme of color given above is to be observed throughout. For painting the sky, if gray is desired, make a warm tone with ivory-black and sky-blue, with a little ivory-yellow added. To prevent this from drying too quickly, a good deal of oil may be mixed with the colors. The blue sky, if preferred, may be painted according to the directions given for the other figure design. The distant foliage is painted with carmine and apple-green, using more of the apple-green than of the carmine. The branches of the distant tree are painted with ivory-black and dark brown No. 4. For the foreground foliage, which is of course warmer, use apple-green toned with black-green in the general tones. The highest lights are put in with short crisp touches, using grass-green No. 5, and mixing yellow. For painting the figures the following palette will be needed, and the colors may safely be used together in the combinations given, varied in proportion according to the tint of the flesh; this, of course, is a matter of judgment: Ivory yellow, flesh-red No. 2, dark red-brown, sky-blue, brown, brown-sepia, dark brown No. 4, and ivory-black. Begin by laying in a general tone of flesh, keeping carefully within the outlines of the figures which have, of course, been drawn in with reddish brown. Use ivory-yellow and flesh-red No. 2, being careful not to take too much yellow, as when fired it sometimes becomes too strong; blend this tone with a small brush, and vary the tints according to the directions given in the scheme of color. For the shadows take one third flesh-red No. 2, one third ivory-black and one third sky-blue. The darker complexion will need more flesh-red than the blonde. Try to draw the shadows, especially of the features, correctly without retouching, as they should not be blended. The deepest accents and other small details may be stippled in when finishing, if necessary. The eyebrows are of the same color as the hair, which in the blonde boy is golden in tone, and should be painted with ivory-yellow washed in for the general tone and left out for the lightest parts. Shade with ivory-black and brown-sepia. The darker hair is painted with ivory-black and dark brown No. 4, made darker or lighter as desired. Hair should be painted with fine strokes, following the general directions of the masses, and not blended. The white drapery should have the lights left out in the china, and may be shaded with sky-blue and ivory-black. The white flowers may be painted with the same colors. For the pink roses use carmine shaded with apple-green and carmine; the darker reds are made with flesh-red and iron-violet. The blue flowers in the foreground may be painted with sky-blue shaded with black-gray. A very little of the latter is needed, as this color is very strong. If preferred, a gold background may be used instead of the gray or blue, and would look very well.

ACCORDING to the The Cabinet Maker a new method of finishing woodwork is now cultivated in the Continental market, and is known as the Rubennick process. The novelty consists in giving a metallic surface to wood, the method being to first immerse the wood in a bath of caustic alkaline dye, in which it is allowed to stay two days, or longer according to the toughness of the wood, at a temperature of 167 to 194 degrees Fahr. From this bath the wood passes to another of hydro-sulphate of calcium, to which is added, after twenty-four or thirty-six hours, a concentrated solution of sulphur. Here it remains for about forty-eight hours at a temperature of 95 to 120 degrees Fahr., and lastly, for from thirty to fifty hours, the wood is immersed in a solution of acetate of lead at the same temperature. The timber, thus pickled, is allowed to dry, when it is said to be susceptible, after burnishing, of a high polish, and even a metallic lustre, which is more brilliant if the surfaces of the wood have been previously rubbed with lead tin, or zinc plates, and then polished with a glass or porcelain burnisher.

SUPPLEMENT TO THE ART AMATEUR.

VOL. X. NO. I. DECEMBER, 1883.



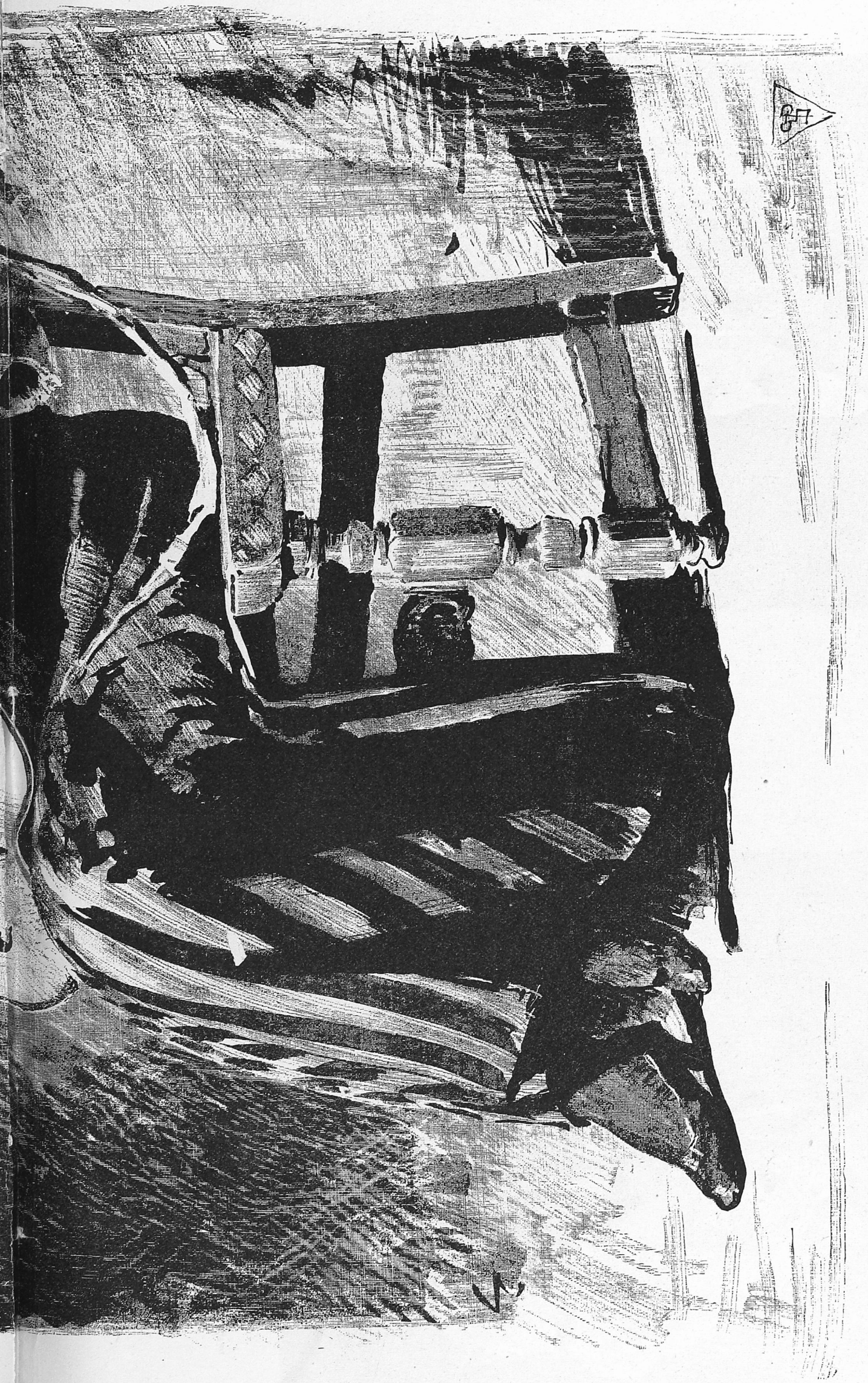
"THE WATER-CARRIER." BY CHARLES SPRAGUE PEARCE.

ENGRAVED FROM THE PAINTING IN THE PARIS SALON OF 1888.

SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 1. DECEMBER, 1883.





"THE PRELUDE." BY CHARLES SPRAGUE PEARCE.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE PARIS SALON OF 1888.

SUPPLEMENT TO THE ART AMATEUR.

VOL. X. No. 1. DECEMBER, 1883.



"A JAPANESE DAIMIO," BY CHARLES SPRAGUE PEARCE.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE EXHIBITION OF THE PENNSYLVANIA ACADEMY.



"MEDITATION," BY CHARLES SPRAGUE PEARCE.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE EXHIBITION OF THE PENNSYLVANIA ACADEMY.

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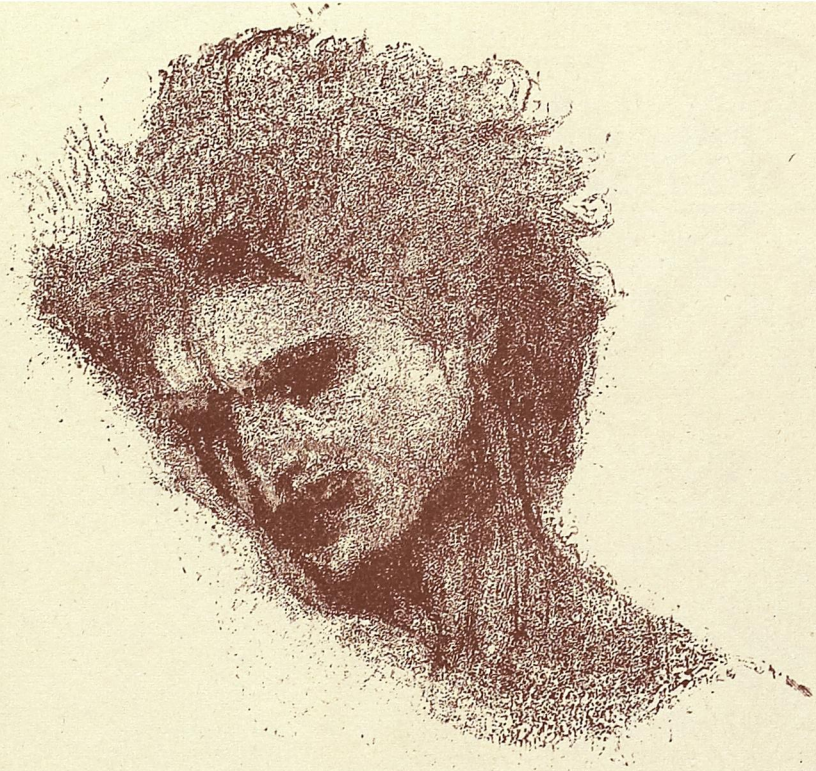


DESIGN FOR A HAND-SCREEN.

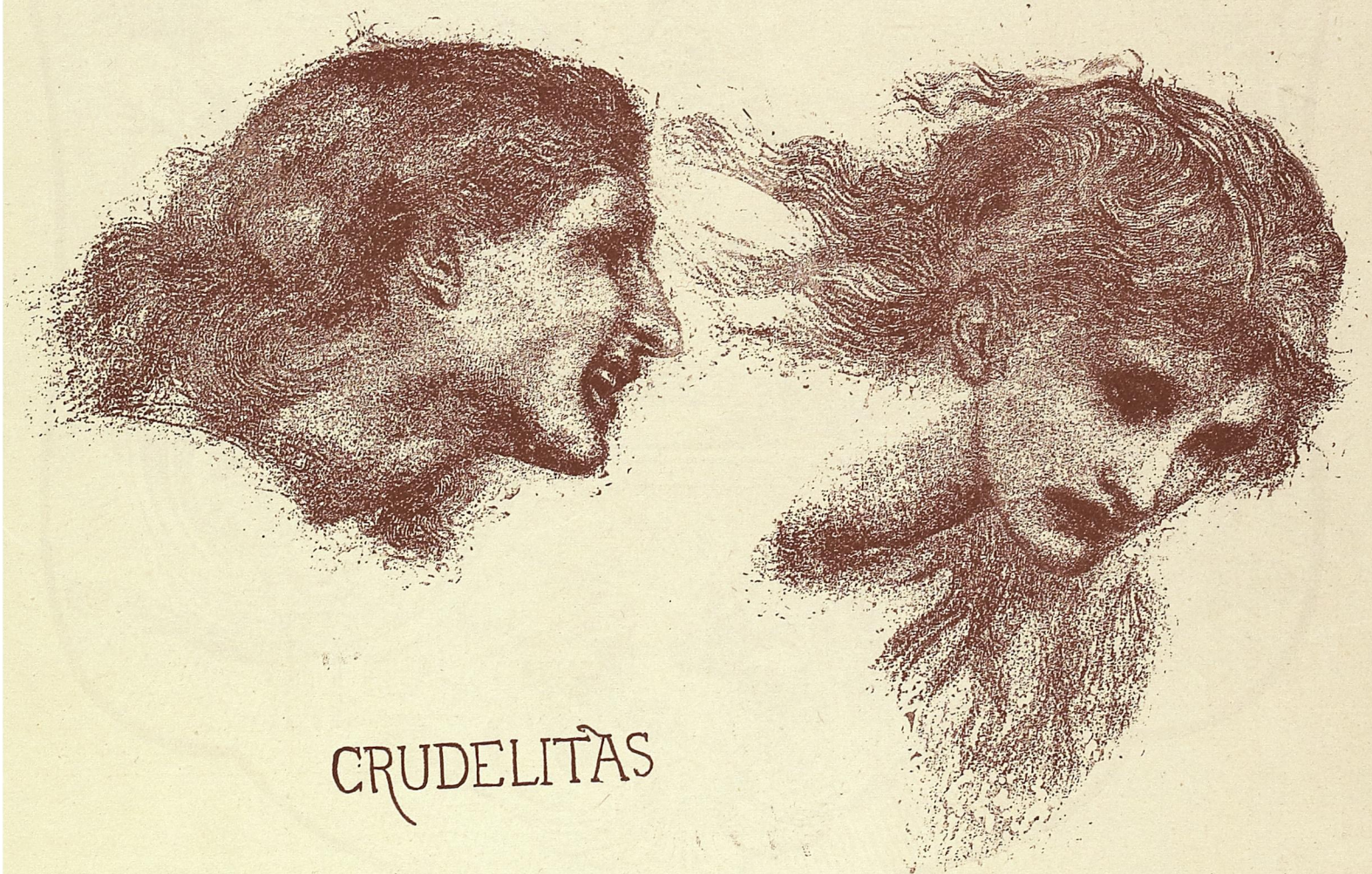
BY F. BOUCHER.

SUPPLEMENT TO THE ART AMATEUR.

VOL. X. NO. I. DECEMBER, 1883.



SAEVITIA



CRUELITAS

STUDIES OF HEADS.

BY E. BURNE-JONES.

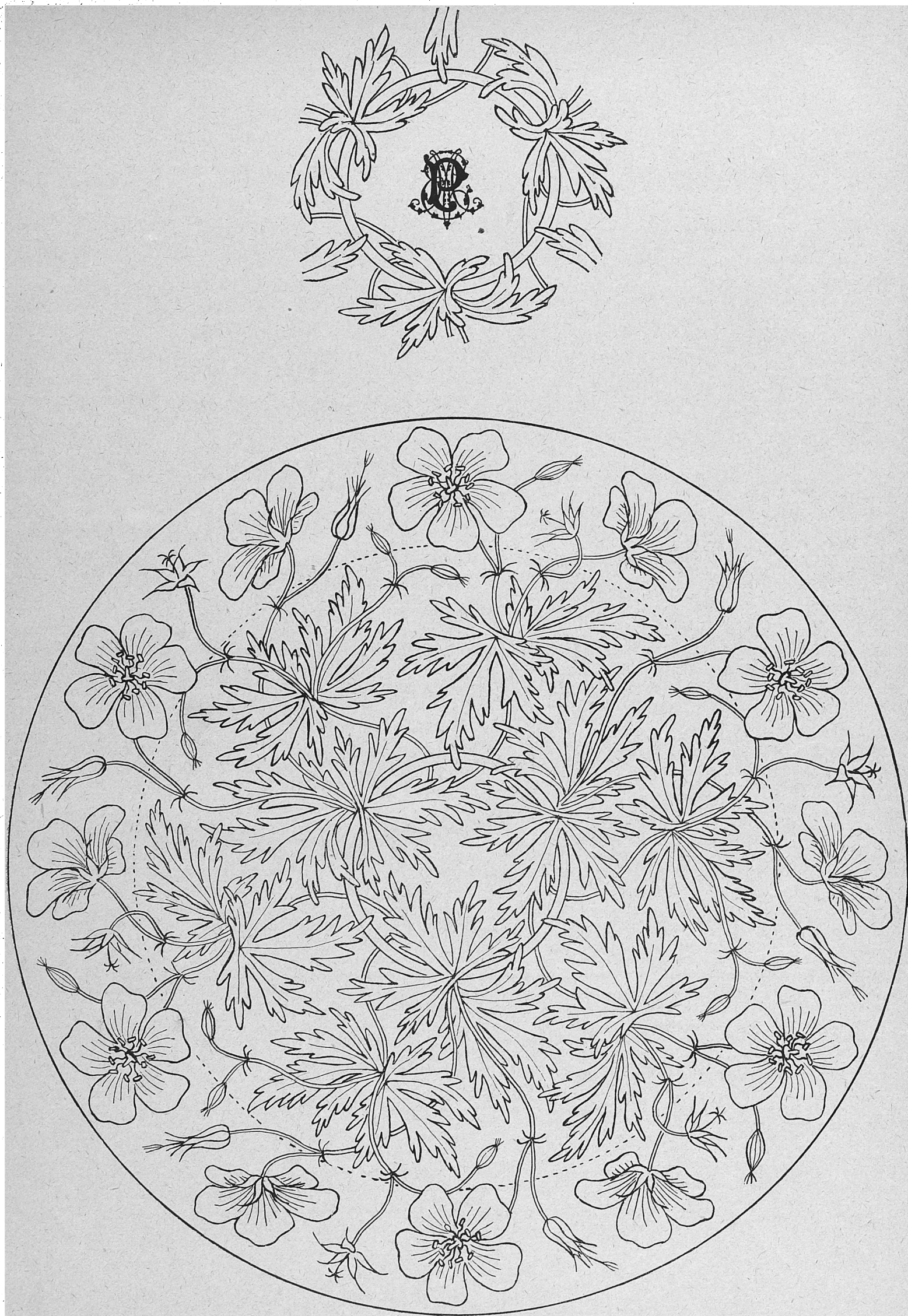
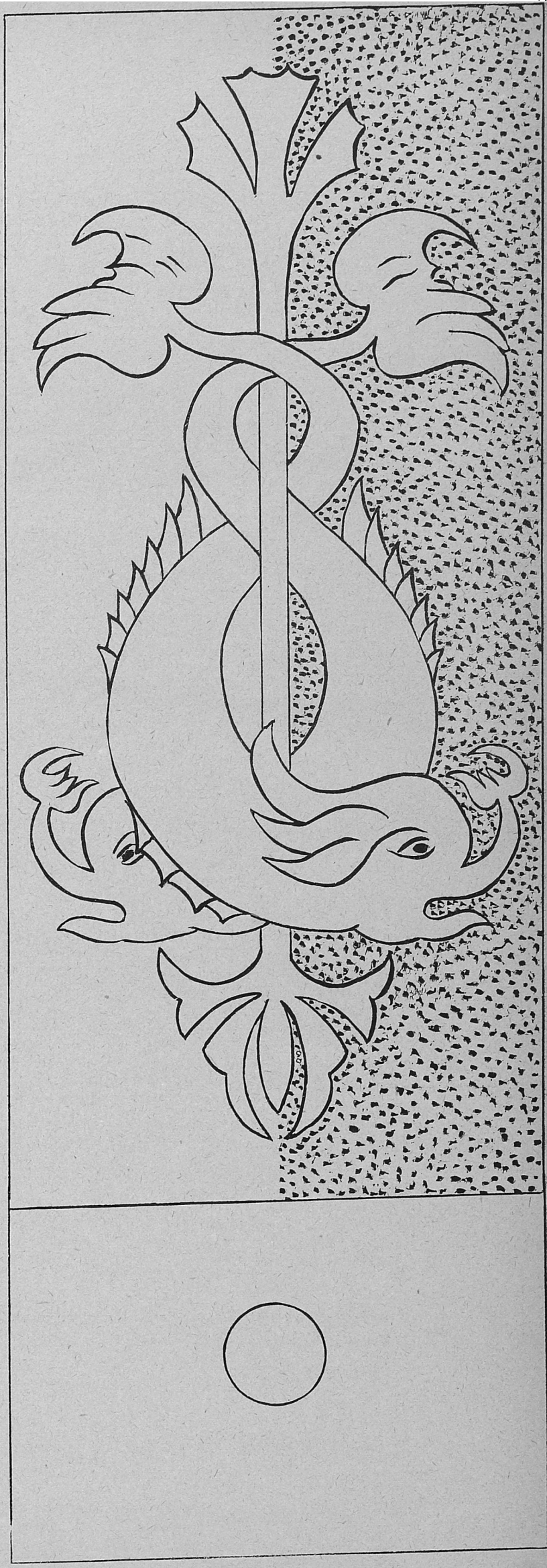
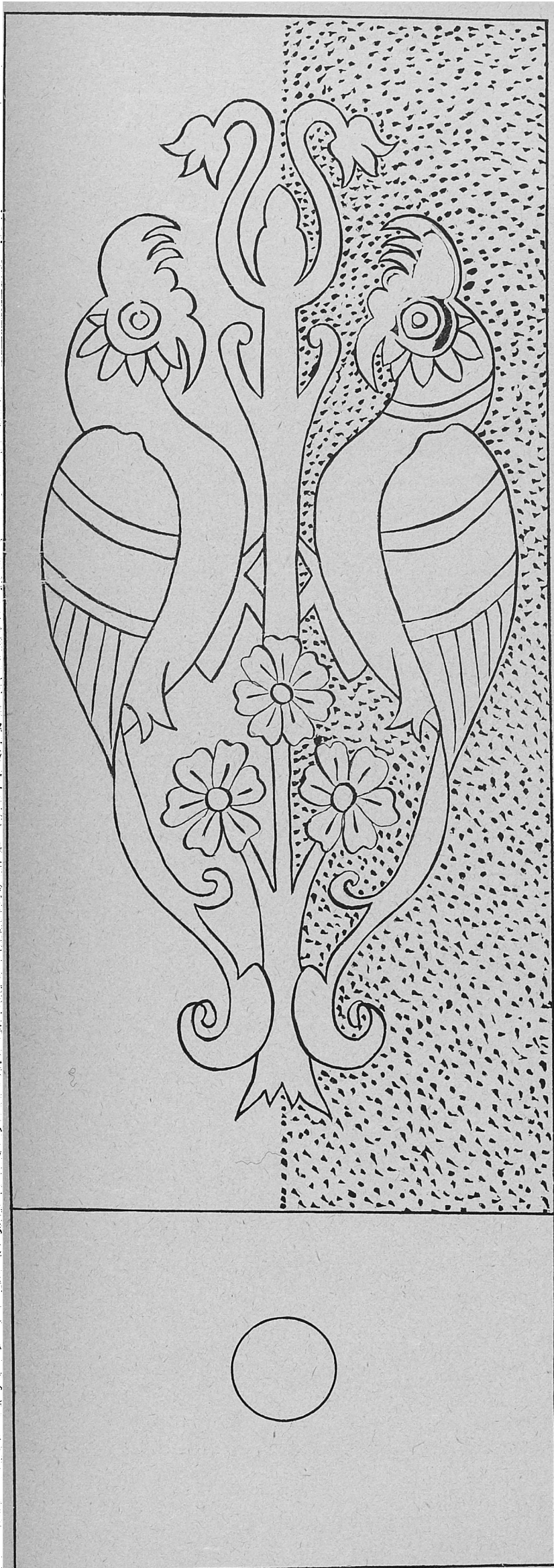


PLATE 302.—DECORATION FOR A DESSERT-PLATE. "Wild Geranium."

By KAPPA. NINTH OF THE SERIES.

(For instructions for treatment, see page 22.)



Supplement to The Art Amateur.

Vol. X. No. 1. December, 1883.

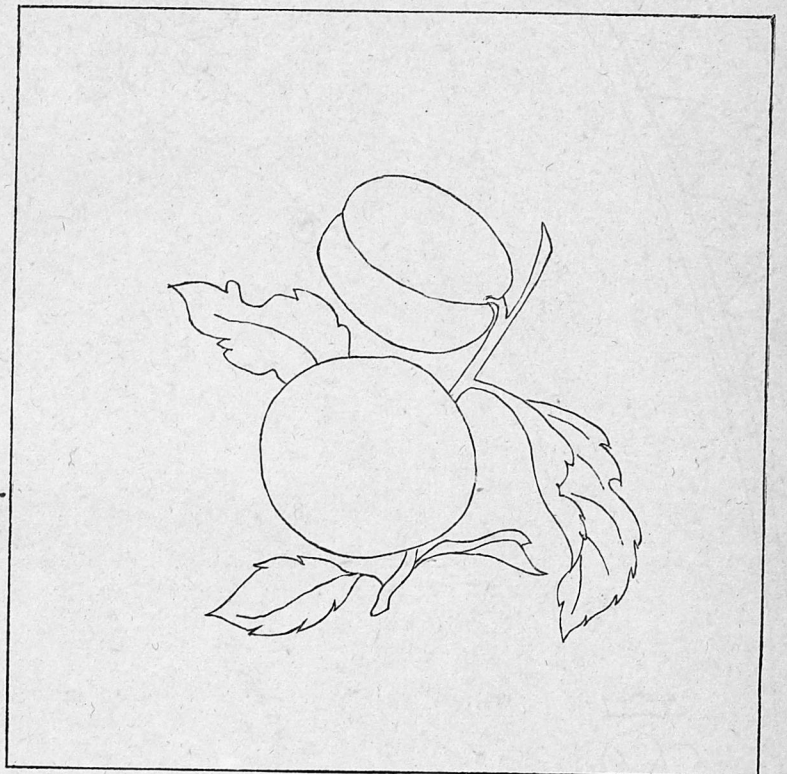
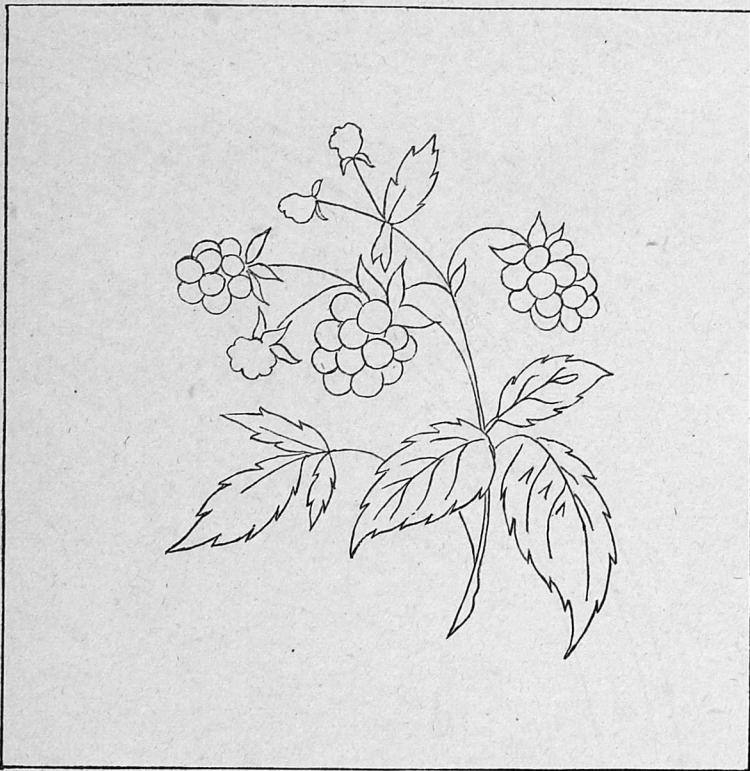
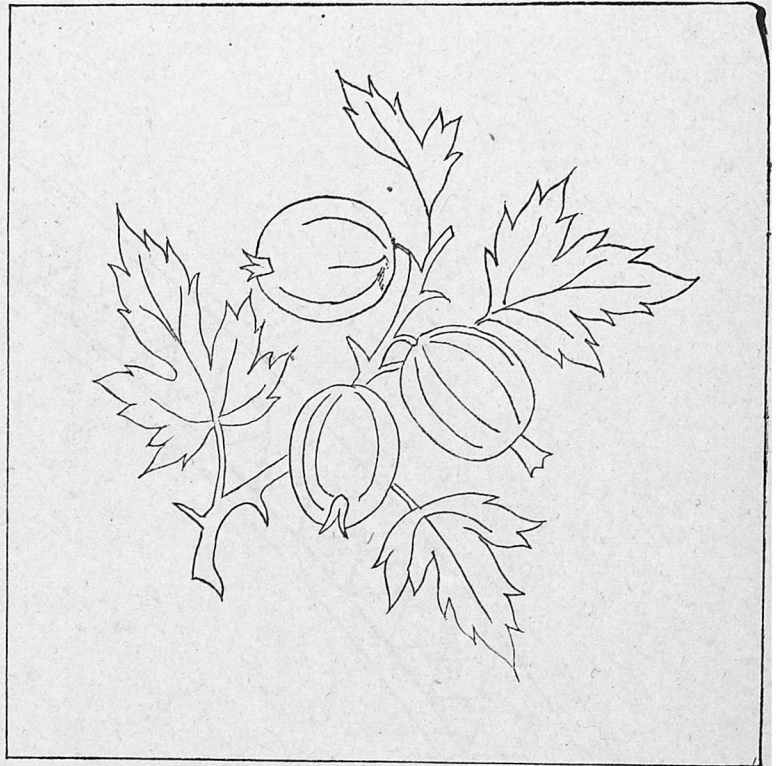
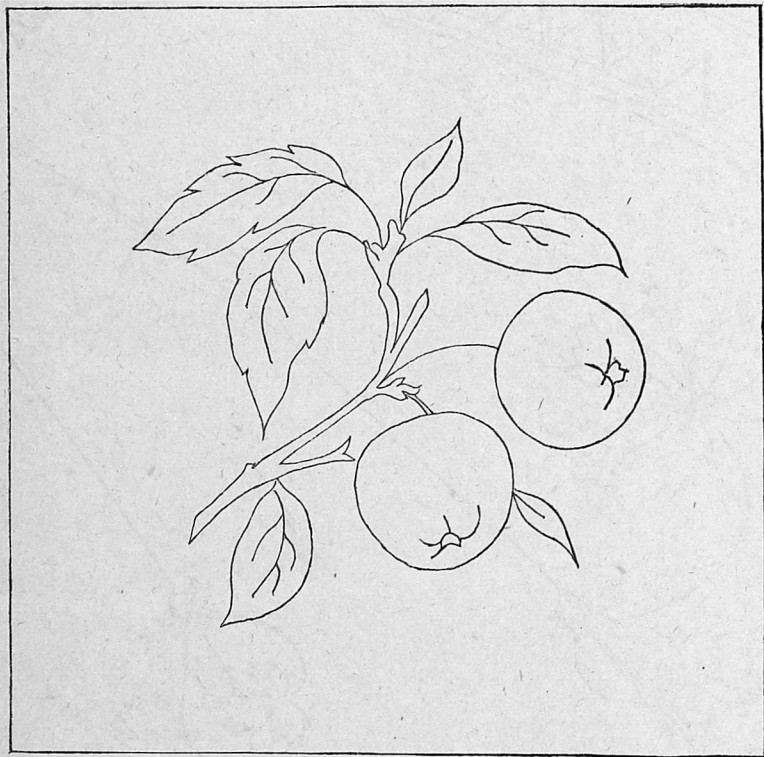
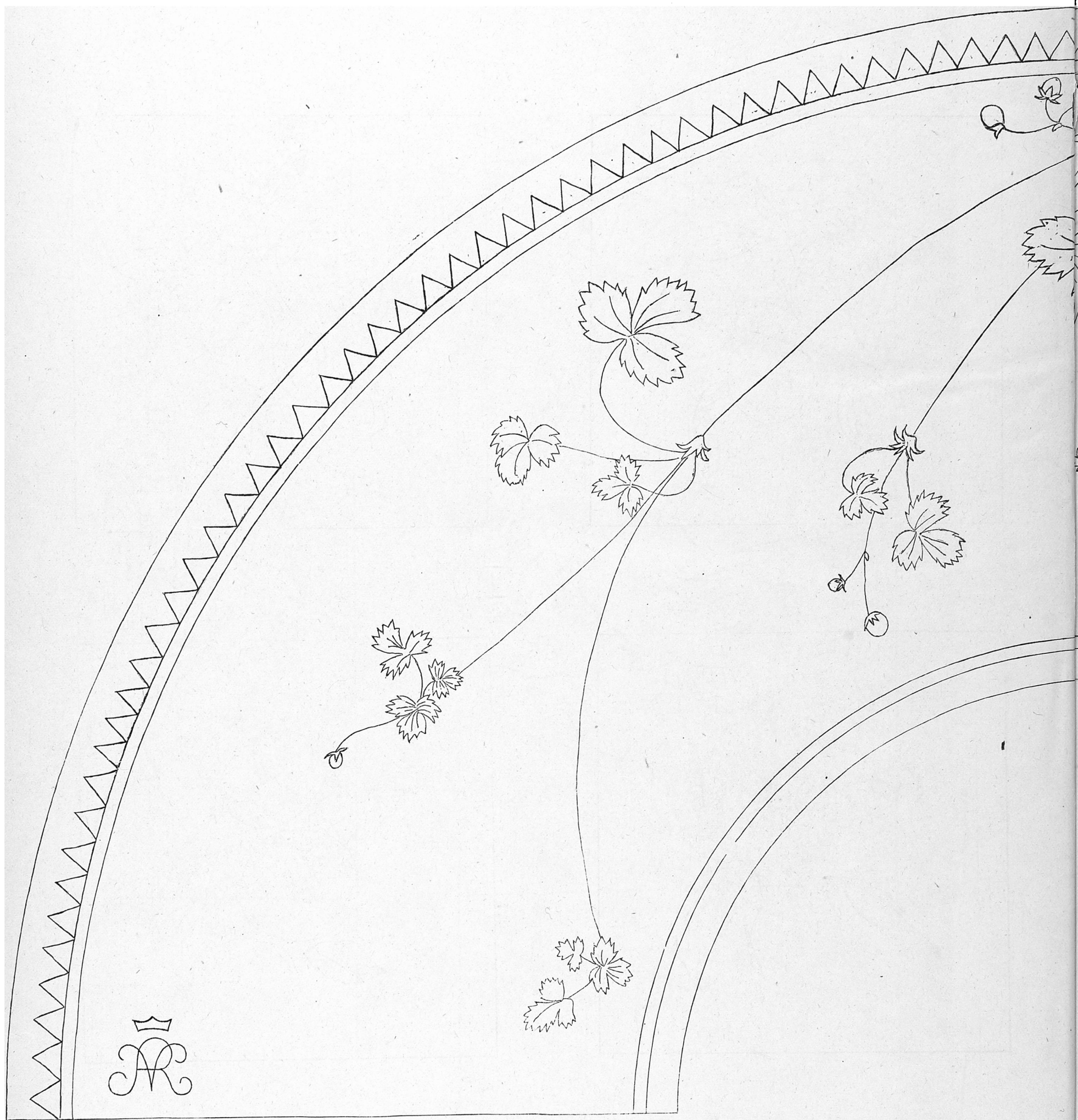
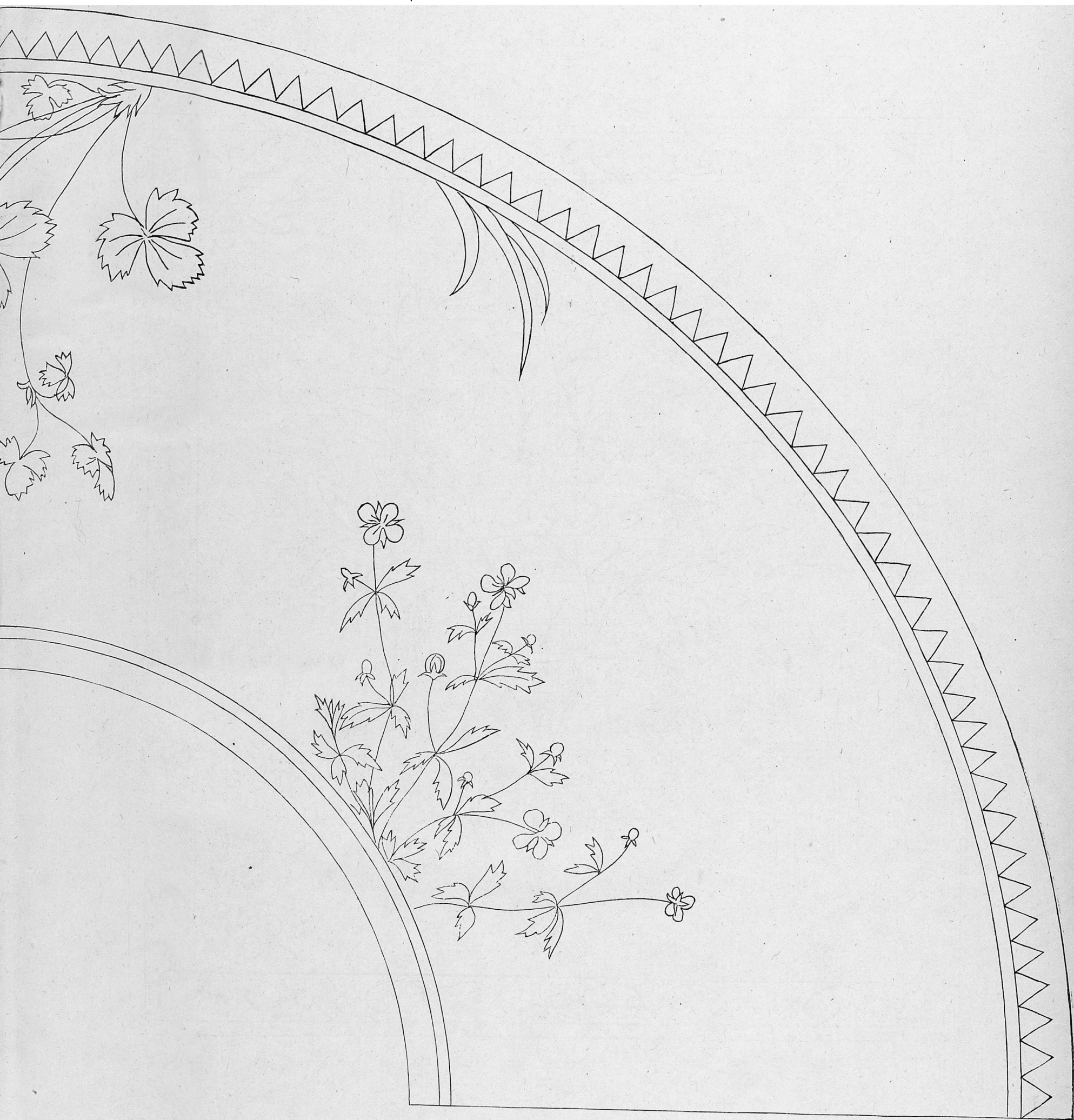


PLATE 306.—OUTLINE DESIGNS FOR DOILIES. *Second Set of a Series of Sixteen.*

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 22.)





A FAN. Strawberry Vine.

PAIDWORK AT SOUTH KENSINGTON.



PLATE 308.—DECORATION FOR THE COVER OF A CHRISTMAS-CARD BOX.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 22.)

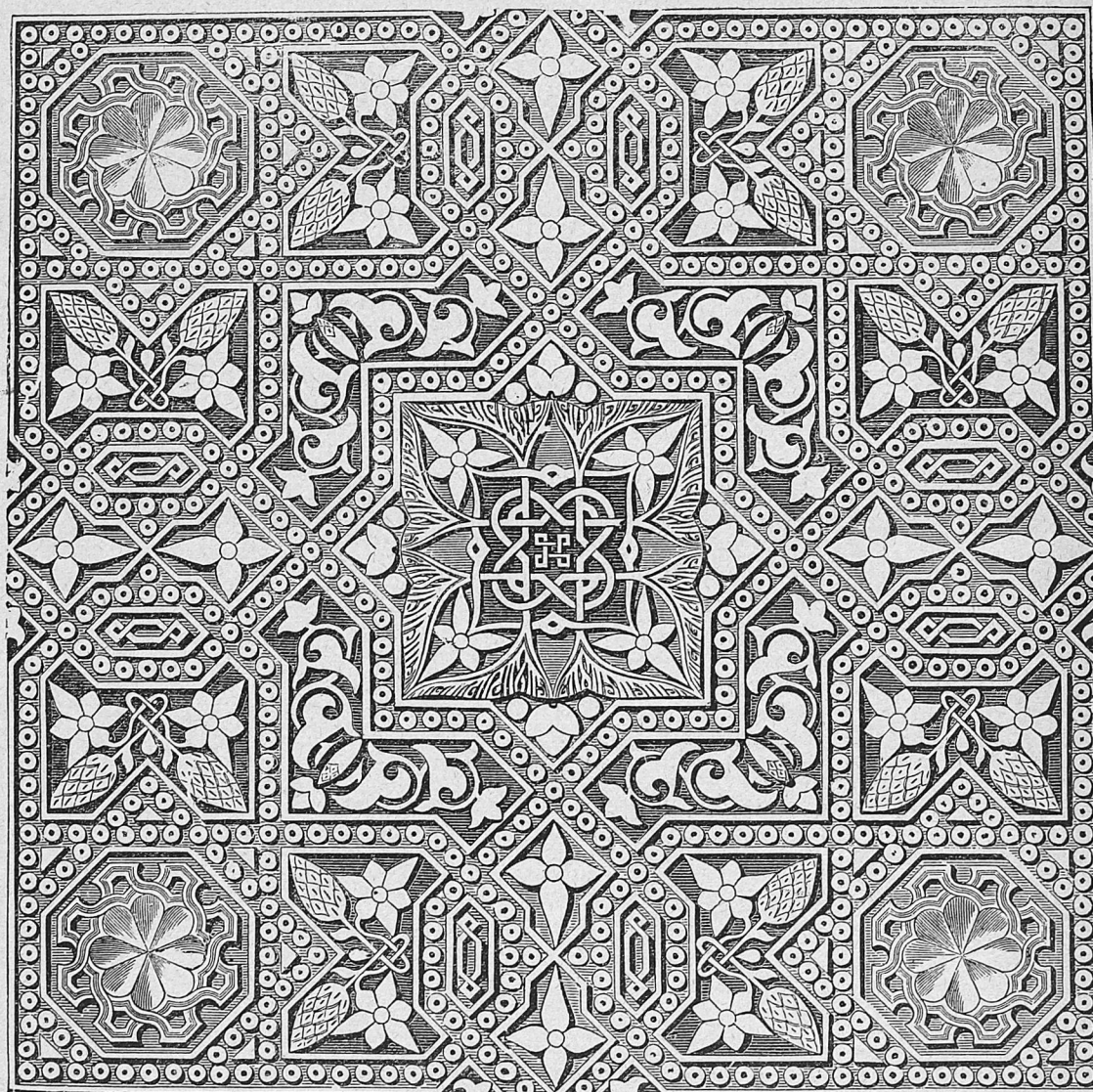
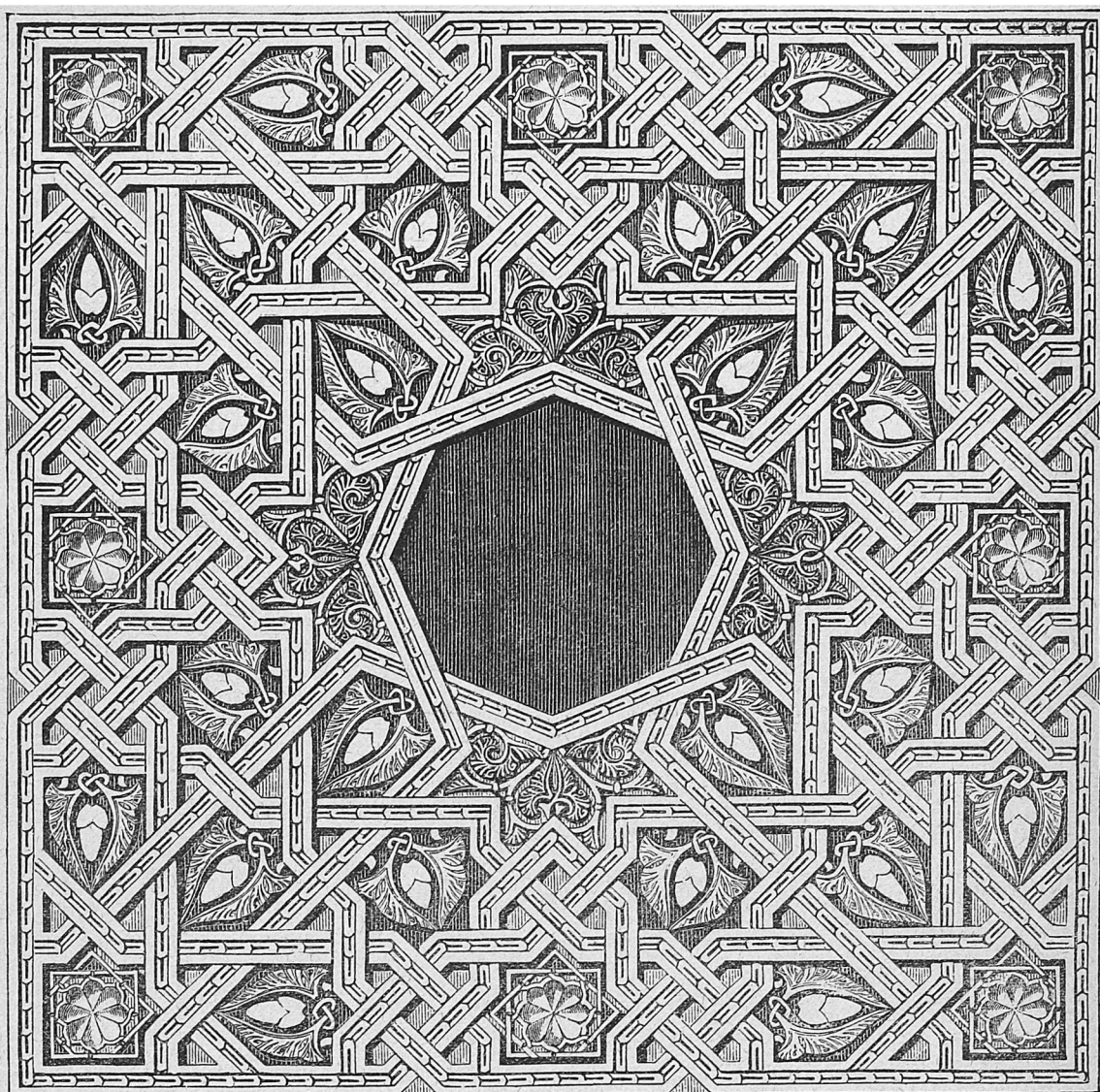
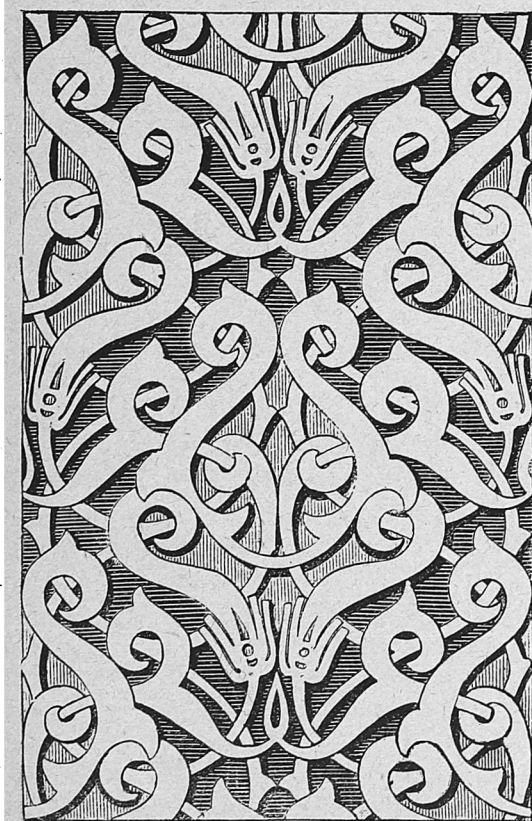
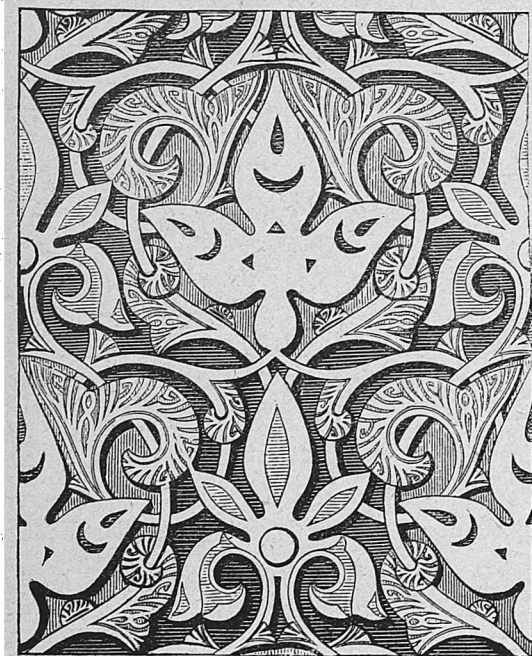
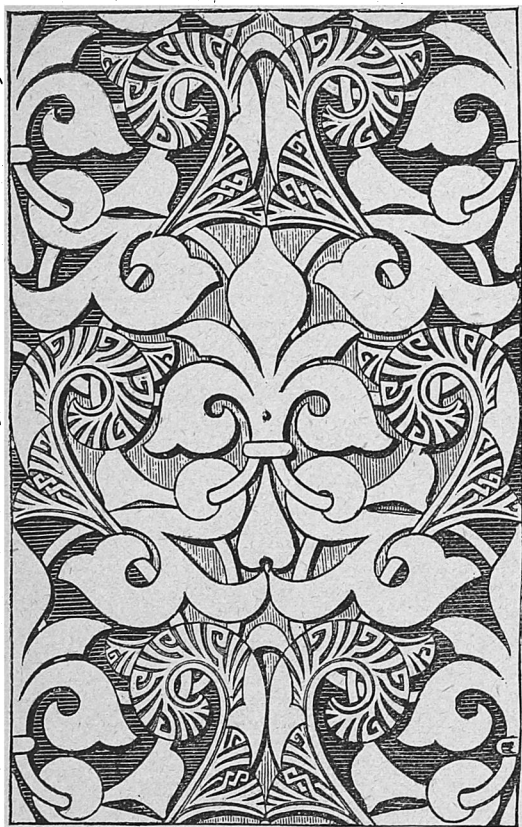


PLATE 304.—FOURTEENTH CENTURY MOORISH ORNAMENT.

FROM BAS-RELIEFS AT THE ALHAMBRA IN THE HALL OF THE AMBASSADORS AND THE HALL OF THE TWO SISTERS.

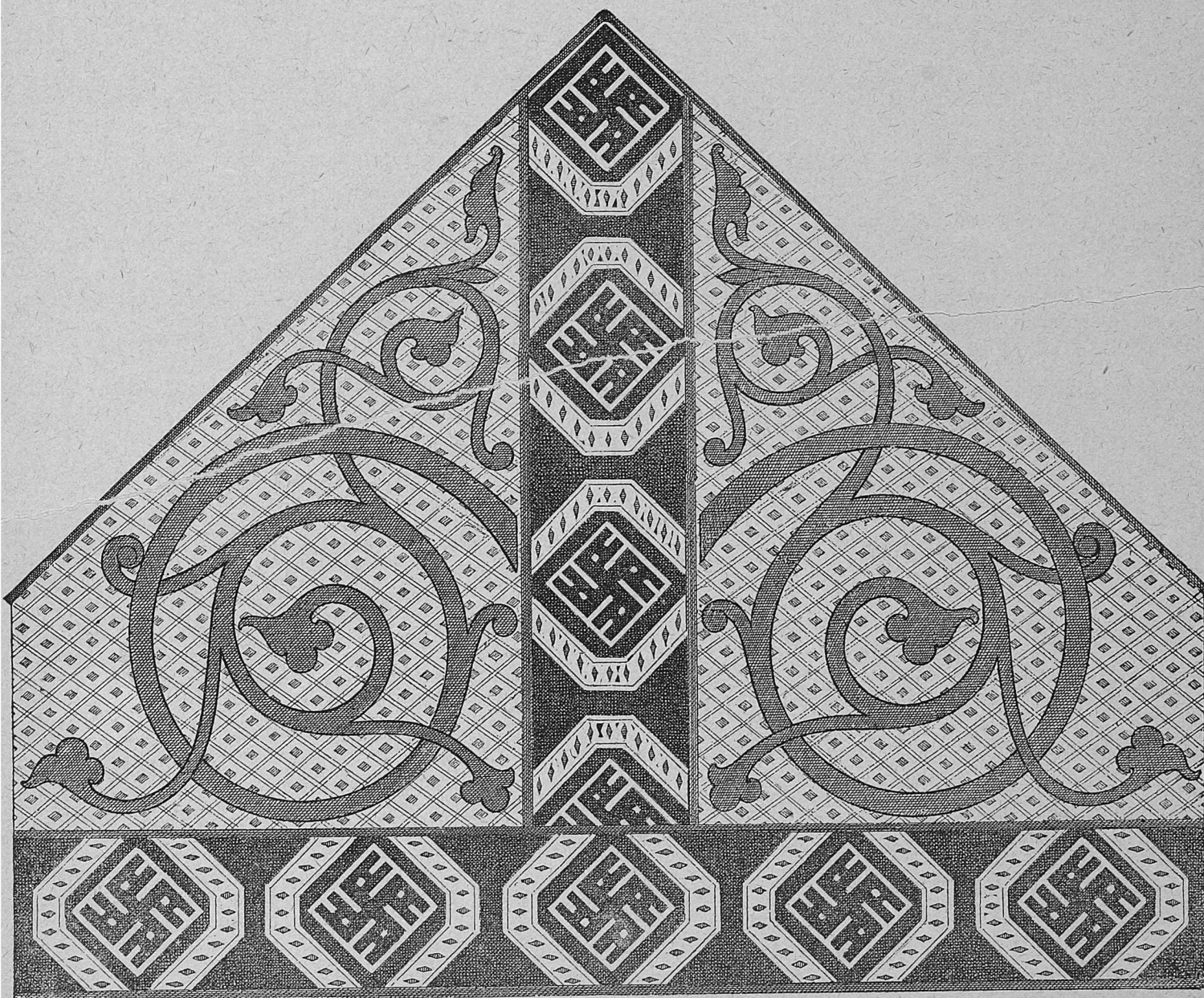
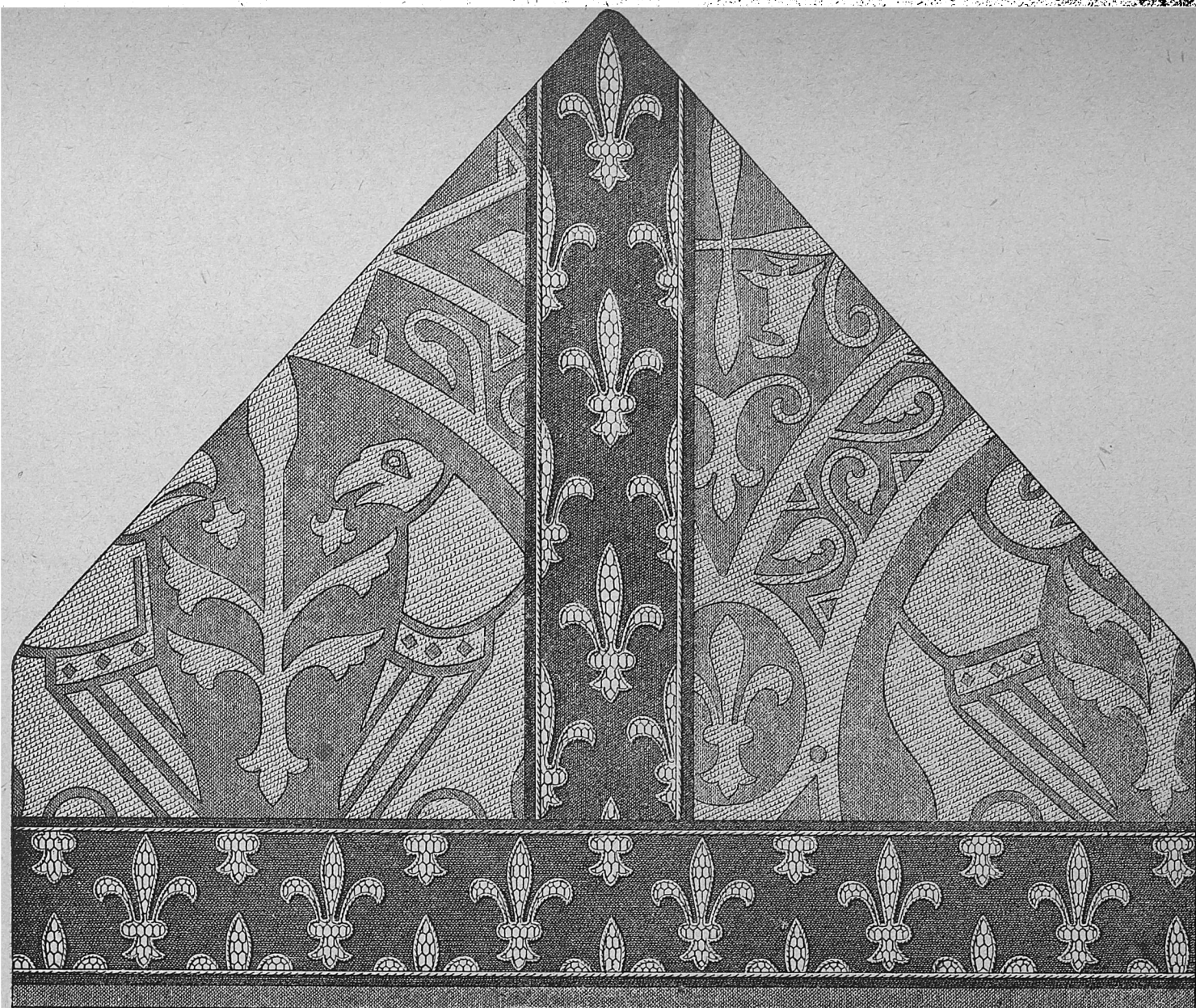


PLATE 305.—ECCLESIASTICAL EMBROIDERY. Mitres.

(See page 22.)